1: Herskovits E-4, 5 (1934) 1937 SV3 Haiti SV3
Mirebalais

dead must first count them, he can never accomplish this before daylight. From these precautions, it is evident that for the Haitian the reality of existence after death is no fictional one, as is even more vividly illustrated in the answer given to the question whether or not a flute, such as young boys play, would be placed in the coffin of a lad: "What! And have the dead going about all the time blowing it?"

When dressed, the body is placed on a mat or mattress or in a hammock and covered with a clean cloth. A *bande de machoire*, which goes under the chin and over the head to hold the jaw in place, in earlier days, as today in remote sections of the valley, served the double purpose of making possible the identification of a ghost as such, and of keeping the moisture inside the mouth. At present, however, it is usually removed when the body is placed in the coffin. In earlier times also, as today among the peasants in the hills, the nostrils and ears were plugged with cotton. The body and head are shaved of all hair, and the finger- and toe-nails clipped; hair and clippings are later placed in the coffin and buried with the body. The eyes usually close naturally; it is a bad sign if they do not, indicating, as it does, that magic has caused death. Putrefaction, or any unusual sign connected with death such as when a cadaver swells, or a body remains warm and perspires, or, as mentioned, when the eyes remain open, is held to be an indication that the soul has been taken by a sorcerer and the person "sold"—all signalling a "bad" death and requiring that a dagger be struck into the body and burial take place immediately.

Some time later, the *prêt' savanne* comes to read prayers if the death has occurred in the countryside, or the priest of the local Catholic church if in the town or near it. After the prayers have been said and relatives and friends have addressed the dead and "given him commissions," such as "Say good-day to my mother," "Ask my father to help us, for the weather has been bad this year for the crops . . ." the body is

1: Herskovits E-4, 5 (1934) 1937 SV3 Haiti SV3
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term *loup-garou*, or werewolf. From Africa has come the concept of the *baka*, though this he has merged with that of the *démon*, and all operate through the power of Lucifer and the Devil, conceived as two separate beings. In addition, as will be seen, the cult of the dead also contributes to this system, since the *loa* who rule the cemeteries are indispensable for the practice of magic, as it bears especially on the concept of *zombi*, concerning which so much has been made in recent years.

The evil *loups-garous* are women whose real nature is revealed by their red eyes, though some hold that they have a black spot in the corner of the eye. Another word less frequently heard to designate the *loup-garou* is the Dahomean term *azeto*, employed in Africa for witches and vampires, a concept which in Haiti has become merged with that of the werewolf.[8] The *loup-garou*, with her male counterpart, the *démon*, is empowered by the *bocor*. As might be expected, she is greatly feared, and should an old woman suspected of being one of them come to a house, someone will see to it that in an adjoining room two brooms are crossed as the woman's name is pronounced three times, so that if she is actually a *loup-garou*, she cannot escape.[9] Children in particular carry counter-charms both against these women and against demons; one such, for a woman with child, has been mentioned in an earlier chapter,[10] and the making of another *garde* of this type has just been described. With a charm of this kind "you can leave at midnight for Port-au-Prince [instead of waiting for dawn] and fear nothing. You may meet a band of horned demons carrying candles in their hands, but they will stand aside and let you pass."

In Mirebalais, *baka* are usually mentioned when these evil beings are discussed, particularly since it is in connection with them that the term *engagement* is most often heard. An *engagement*, which is more feared than a *wanga*, the word usually encountered in the literature when evil magic is under discussion, designates a pledge made by a person, usually to

2: Courlander B-5 (1937-1958) 1960 SV3 Haiti SV3

CHAPTER 18: *Musical Instruments* (*pp. 189–202*)

[1]Herskovits and Herskovits, *Suriname Folk-Lore*, p. 87. The stick is also known in Surinam.
[2]Informant: Joseph Lenga, Brazzaville.
[3]Library of Congress album, *Folk Music of Venezuela*.
[4]Pamphlet accompanying recordings, *Music of Equatorial Africa* (New York: Ethnic Folkways Library, 1950).
[5]See Courlander, "Musical Instruments of Cuba," *Musical Quarterly*, April, 1942, pp. 233–234.
[6]Comhaire Sylvain, *Les Contes haitiens*, pp. 97–98.
[7]Curt Sachs, *Geist und Werden der Musikinstrumente* (Berlin, 1929), pp. 60–61.
[8]Schweinfurth, *The Heart of Africa*, I, 287.
[9]Informant: Solobas Toré, Bamako.
[10]See Courlander, *op. cit.*, p. 239.

APPENDIX 1: *The Pantheons* (*pp. 335–349*)

[1]Herskovits, *Dahomey*, II, 245 ff.
[2]See Ellis, *The Ewe-speaking Peoples of the Slave Coast of West Africa*, pp. 47–49; and Herskovits, *Dahomey*, II, 245 ff.
[3]Ellis, *op. cit.*, p. 32.
[4]Herskovits, *op. cit.*, pp. 152 ff.
[5]*Ibid.*, pp. 101 ff.
[6]*Ibid.*, pp. 201 ff.
[7]Ellis, *The Yoruba-speaking Peoples of the Slave Coast of West Africa*, p. 67.
[8]Herskovits, *op. cit.*, pp. 105 ff.
[9]Ellis, *The Yoruba-speaking Peoples*, pp. 45, 67 ff.
[10]Library of Congress Recording No. 101.
[11]Ellis, *The Yoruba-speaking Peoples*, p. 47; W. R. Bascom, in Introduction to record album *Drums of the Yoruba of Nigeria* (New York: Ethnic Folkways Library, 1950).
[12]Ellis, *The Yoruba-speaking Peoples*, pp. 38 ff.
[13]Ellis, *The Ewe-speaking Peoples*, pp. 71–74; Herskovits, *op. cit.*, I, 37.
[14]Herskovits, *Life In a Haitian Valley*, p. 267.
[15]*Ibid.*, p. 280.
[16]Herskovits, *Dahomey*, II, 108–109.
[17]Ellis, *The Tshi-speaking Peoples of the Gold Coast of West Africa*, p. 68.
[18]Ellis, *The Yoruba-speaking Peoples*, pp. 79–80.
[19]Herskovits, *Dahomey*, I, 165 ff. Ellis, *The Ewe-speaking Peoples*, p. 83, says that this deity was especially important in the town of Agbome.
[20]Ellis, *The Yoruba-speaking Peoples*, pp. 45, 76.
[21]Herskovits, *Dahomey*, II, 104.
[22]Ellis, *The Ewe-speaking Peoples*, pp. 71–74.
[23]Saint-Méry, *De la danse*, p. 48.
[24]Gorer, *Africa Dances*, p. 188.
[25]Red eyes as a symbol of malevolence appear in the folklore of many Negro cultures. Our own American ballad about the gambler Stackalee states:

> "The judge says, 'Stackalee, I would spare your life,
> But I know you're a bad man, I can see it in your red eyes.'"

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